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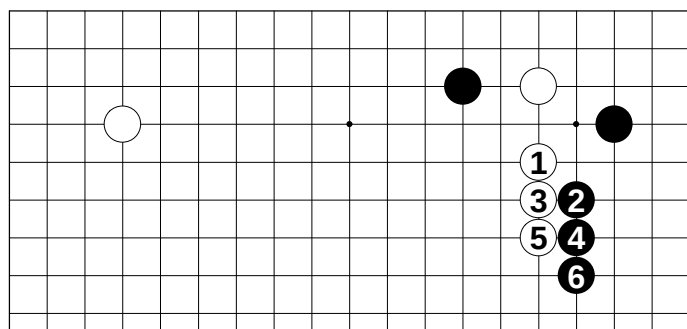
CHAPTER 3

The Stones Go Walking

Go is the kind of game in which you are an expert if you can just keep on making ordinary moves. You need not play any especially brilliant moves at all. Amateurs' moves, however, are frequently far from ordinary; in fact, I see them making the most nonsensical moves imaginable, one after another, so often that I had difficulty knowing where to start in on a subject as broad as 'the stones go walking'. All I will speak of in this chapter is one part of what happens when stones come in contact with each other in the opening.

To begin with, what does 'the stones go walking' mean? It means exactly what it says: 'walking', a kind of motion. When a human being walks he puts his feet forward in turn — right, left, right, left — without any conscious effort, and swings his arms — left, right, left, right — again with no conscious effort. Why? Because man was born to walk. The go stones were born to walk, too. When they are widely separated they can get out of step a little with no serious consequences, but when they are in contact and get out of step, the results are frightening to see. For that reason, let us watch how the stones walk when they are in contact.

Dia. 1. This is an even-game opening pattern in which White has played 1 to 7 against Black's



Dia. 1

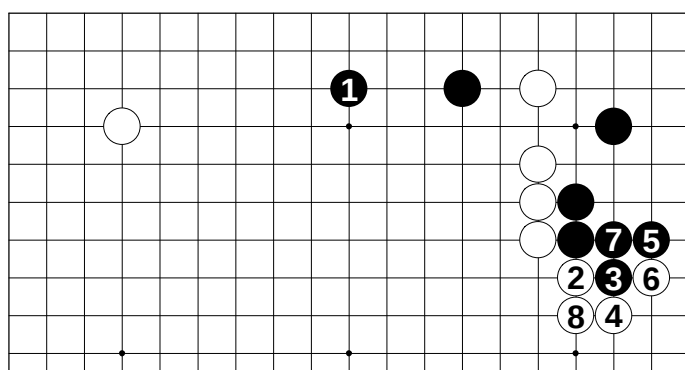
one-space pincer. The stones walk for just a few moves here; is there anything unnatural or out of the ordinary about it? Let's think.

The pattern is one that appears frequently in games between shodan and 2-dan players. The fact is that neither side has anything to complain of in this walk.

But if you ask them which seems to have the better of it up to 7, the almost universal reply is 'White — there's no question about it.' No question, mind you. There goes Black stretching out grandly along the so-called line of victory, but they prefer the larger framework that White gets with 7. The saying that what the other person has always looks better seems to be true not just of children.

That being the case, instead of extending to 6, as they must to keep the stones walking, these players shift Black 6 to 7. Furthermore, they seriously think that this ridiculous two-space extension is a splendid move, giving them good results on both sides. They look as pleased as if they had found a diamond in the desert.

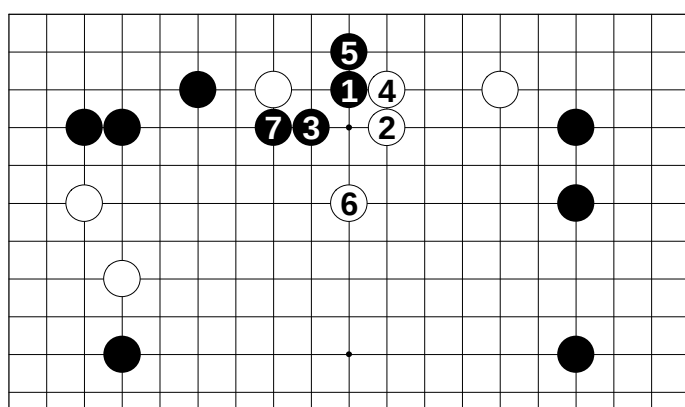
The frightening thing about this is the warped vision that perceives the correct as incorrect. One such illusion leads to the next, and the quality of the game quickly deteriorates.



Dia. 2

Dia. 2. The moment Black makes his blunder at 1, White hane at the head of his stones with 2. Black hane at 3 in reply, but then White plays the wonderful, powerful double hane at 4. The rest of the moves up to 8 are a forced walk. Black's result is too pitiful for words. 'Are White 2 to 8 really so bad for Black?' I can hear the question

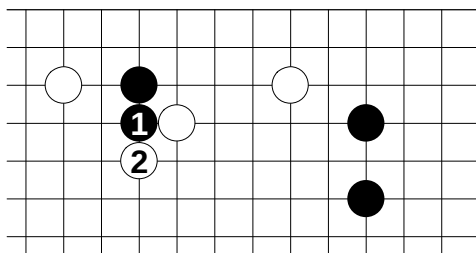
coming, so here is my answer. 'Bad? Preposterous would be a better word. Look at Black's compressed position. Look at White's outer influence. Fall in love with that thick white wall. Realize how good White's result is. If you cannot understand this, lay the position out on the go board every morning as soon as you get up and chant the words, "White's thickness is superior.",



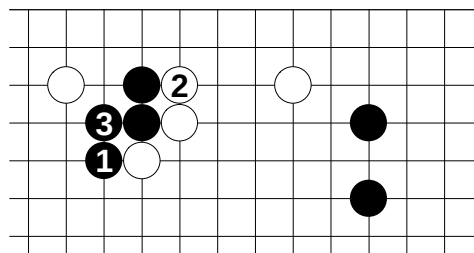
Dia. 3

Dia. 3. (next page) This is a sequence from a teaching game I played recently at six stones against a shodan. It started with the invasion at Black 1. For White to jump out one line below 7, inviting a black jump two lines below I, and fight head-on was unappealing because of the solidity of Black's upper left corner.

The position called for White to sacrifice his stone, So I played White 2, which seemed to catch my shodan opponent by surprise. After a moment's thought he played Black 3, a spineless move that clearly violated the rules by which stones should walk. I lost no time in exposing the looseness of his shape by blocking at 4. Next I sprang out to 6, gaining power and threatening either to pull out White 6 or to invade the right side. I came out one ahead in this fight, and the reason was Black 3.



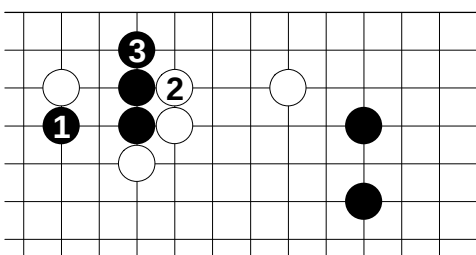
Dia. 4



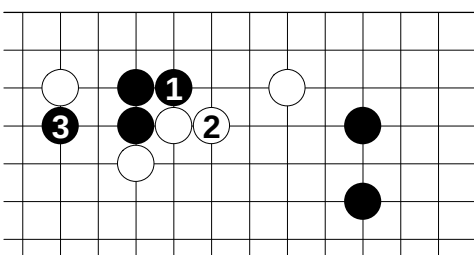
Dia. 5

Dia. 4. Black has to push out at 1, no matter what. White hanes at 2. Black's next move?

Dia. 5. The hane at Black 1 is a failure. White 2 is a good reply, and Black is forced to make an inefficient, bad shape with 3. White 2 is a move that any professional would see immediately, but that an amateur would tend to miss. This is an amateur's blind spot. Black has just haned toward the center at 1, so he expects White to move in the same general direction, at 'a', 'b', or 'c', or to cut at 3. He never dreams that White will back-pedal to 2. It is not usually wrong to look toward the center, but this case is different.



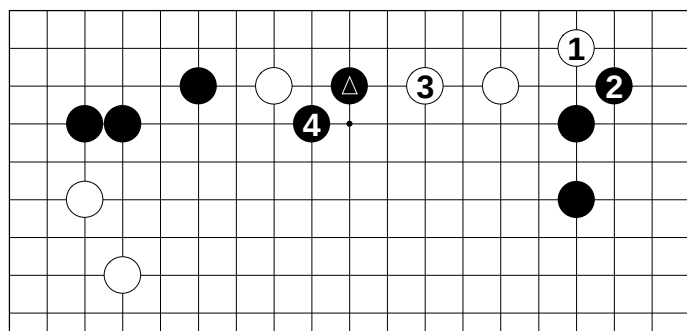
Dia. 6



Dia. 7

Dia. 6. Black 1 is another possible move, but White will play 2 just as in the last diagram. At 3, Black seems to have been very badly forced.

Dia. 7. Black 1 is correct. Now after White 2 and Black 3, Black's shape is indestructible. 'The enemy's key point is your own.'



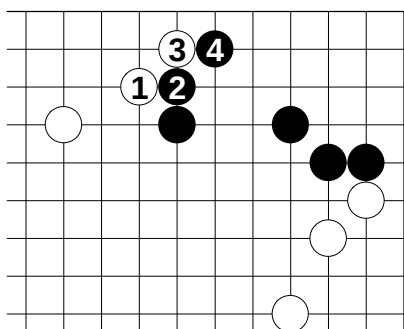
Dia. 8

Dia. 8. The ordinary reply to Black's invasion at A would be White 1 and 3, and now Black 4 is quite a good move. Wait a moment. Isn't this Black 4 exactly the same as Black 3 in Dia. 3? Yes, but the locations of the neighboring white stones are a lot different. If you lump these two moves together, you're in for

trouble. Black 2 and 4 in this diagram earn full marks. ‘Aha,’ said our shodan, slapping his knee. Apparently he had memorized this pattern, and that had made him play *Dia. 3*.

Play the same move with no regard to the surrounding conditions, and this is what will happen. At times you will receive praise, at times scorn. Look again at the relations between friendly and enemy stones — is that what I’m trying to say? But when it comes down to actual play, there isn’t time to study and ponder all those relationships. In the first place, if you think that long, the other player doesn’t like it. ‘What’s going on?’ he’ll start to wonder. Well then, it’s a matter of gaining experience, and not shirking your studies of the fundamentals. Study the fundamentals, that’s what you have to do. Study the fundamentals.

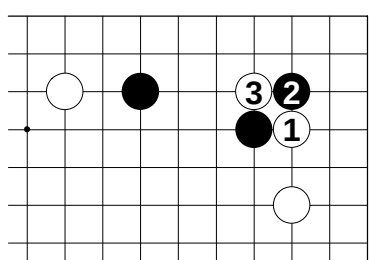
‘The stones go walking’ is something that could be said about every move of the game. The subject is too large to be treated in its entirety. Let’s look at just a few more elementary examples of natural walking moves, then go on.



Dia. 9

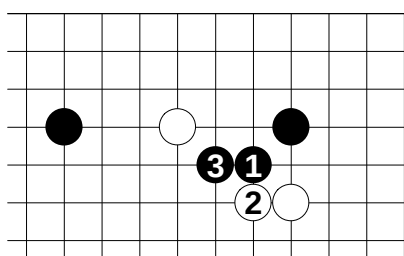
Dia. 9. Given that the aim is to defend Black’s upper right corner, the reply to a move like White 1 should be obvious. Black 2 is correct, and if White plays 3, Black should defend at 4.

Even a beginner can perform natural steps of stones without difficulty. Difficulties arise only if you do not see what White is trying to do with 1, make some outlandish reply, and let him push in at 2. The difference between Black 2 and White 2 is too great for the latter to be allowed.



Dia. 10

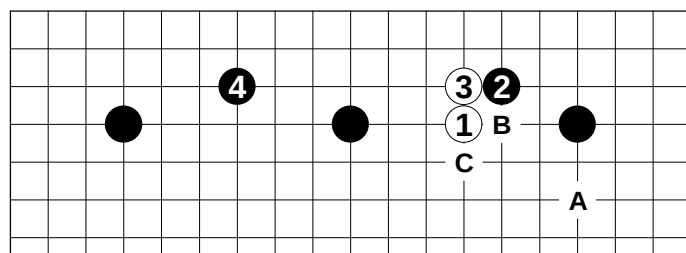
Dia. 10. Weak players fear crosscuts like White 1 and 3, but that is no excuse to play Black 2 at 3, for example, and allow White 2. The loss from doing that would not stop at the corner. The number of variations is not so large, so it is worth practicing the countermeasures to this crosscut and having them ready. Beware, however, of the rule about extending from a crosscut. It will not do you any good unless you really understand it.



Dia. 11

Dia. 11. When faced with a white double approach, you should forget such ideas as making the black corner stone live, or defending the corner territory. The main point is to get out and break through the enemy’s enclosing net, that is,

Dia. 12. Here is a bad example. Ordinarily Black 2 is played at ‘a’, but Black wants to exchange

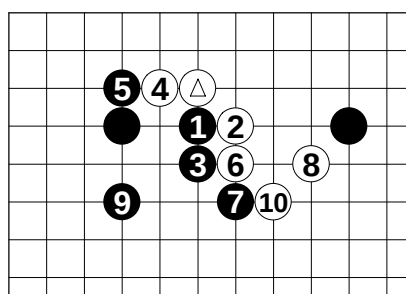


Dia. 12

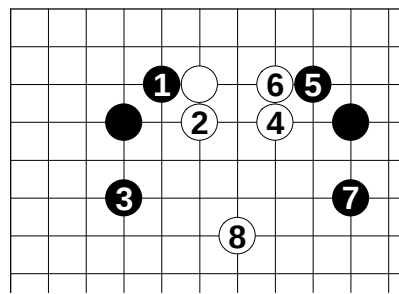
2 for 3 to strengthen the upper right, then play 4 and strengthen the upper left too. This is no way, however, for the stones to go walking. In particular playing Black 2, then leaving it, is something I’ll thank you not to do again. If you must play Black 2, then at least you have

to follow it with Black ‘b’, White ‘c’ before going on to 4.

Now look at Dias. 13 and 14. There should be no complaints about the way the black stones are walking in these two diagrams. Complaints — how could there be any? Both diagrams are josekis, aren’t they?



Dia. 13



Dia. 14

Dia. 13. A word of advice to those who pin too much faith on josekis: there is nothing absolute about them. In fact, when White enters Black’s sphere of influence with D, whether in an even or a handicap game, to greet him with the old faithful attach-and-extend joseki from Black 1 to 9 is definitely wrong.

Why? Because White is caught in a pincer attack, and this is Black’s golden opportunity to take the initiative and attack. He must not make life so easy for White with 1 to 10.

Dia. 14. Much better is the diagonal contact play at Black I, which keeps White from settling himself. Walking through the ordinary sequence up to 8, White feels as if caught in a cross-fire between the black groups to the right and left.

A word of advice, just to be sure: josekis must be selected to fit the occasion.